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Record Supplement

for

September, 1943

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Vol. VI

Record Supplement for September, 1943

No. 9

BACH (JOHANN SEBASTIAN)

BACH: Italian Concerto & **HANDEL:** Two Minuets. Edith Weiss-Mann (harpsichord). Two 12" records (4 sides) in set (Mary Howard Recordings); price complete with album \$3.50.

Since the discontinuance of V-14232/3 (Wanda Landowska's performance, now available only on HMV surfaces), there has been no domestic recording by harpsichord of the *Italian Concerto*. Mary Howard Recordings now supplies a real need by presenting Edith Weiss-Mann's playing of this always enchanting work on a superb Steingraber harpsichord. Mme Landowska's adherents will not wish to substitute Edith Weiss-Mann for her, but there is nevertheless much to admire in this new performance. Adversely it must be said that it shows some tendency to sacrifice niceties for overall spirit, clarity of passagework for speed. Mme Weiss-Mann filled out the odd fourth side with wholly cherishable performances of two unidentified and extremely beautiful Handel minuets. The harpsichord has been clearly recorded throughout, and the records heard had adequate surfaces. A slight under-recording, requiring too much volume turn-up is not serious enough to mar the very real value of this set.

BEACH (MRS. H. H. A.)

BEACH: Ah, Love, But a Day & **BRAHE:** Bless This House. Gladys Swarthout (mezzo-soprano) & Lester Hodges (piano). 10" record (2 sides) No. V-10-1050; price 79c.

If, as is reported, Miss Swarthout made this record in response to very numerous requests from her admirers in concert and over the air waves, she has served them well.

Certainly, she has never been in better voice. Nor has she ever been better recorded. It is idle to discuss the value of the two songs she sings, as they are equally unpretentious, and scarcely require comment. Taking them the way they should be taken—at face value—Miss Swarthout sings them with the certain sense of style that leaves her with few rivals in this sort of song. The piano accompaniment by Lester Hodges is altogether excellent, and in the recording process has been well balanced with the rich, creamy tones of Miss Swarthout's voice. The sample record listened to had laudable surfaces.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Sonata No. 14, C sharp minor ("Moonlight"), Opus 27, No. 2. Rudolf Serkin (piano). Two 12" records (4 sides) in Set CX-237†; price complete with album \$2.63.

As far as it is possible to tell, under present world conditions, there are still current in record catalogues nine (possibly ten) versions of the "Moonlight" Sonata. These are by no less an array of pianists than Artur Schnabel, Egon Petri, Ignace Jan Paderewski, Benno Moiseiwitsch, Wilhelm Bachaus, Wilhelm Kempff, Ignaz Friedman, Mark Hambourg, Evelyn Howard-Jones, and (possibly) Karol Szreter. Of these, the Paderewski (VM-349†), Petri (CX-77†), and Bachaus (V-8735/6) are in domestic catalogues, while the Schnabel (Beethoven Piano Sonata Society, Vol. IV) and Moiseiwitsch (G-C3259/60) are frequently in our stock of English importations. (The Kempff and Szreter performances, available only on Continental surfaces, are at present unobtainable; the Friedman and Hambourg are superannuated, and reports on the Howard-Jones have not made its importation advisable.

None of these is available for comparison.) Furthermore, old catalogues show several discontinued readings, including ones by Harold Bauer and Frederic Lamond. To this plethora of "Moonlight" is now added a domestic Columbia recording by Rudolf Serkin.

No matter how many recordings may be extant of an important work, there is always widespread welcome for a new one if (a.) it presents a superior—or even an idiosyncratic—performance, (b.) it is recorded with superior technical assurance and insight, or (c.) it presents a more authentic or complete version of the music in hand. It is impossible to see that the new Serkin "Moonlight" meets any of these tests. It is well played, it has not been badly recorded, and it is complete—including all repeats—and that is all. The playing in no way rises above Bachaus, Moiseiwitsch, or Schnabel. The recording is no improvement over that of the Petri, Bachaus, or Schnabel, and falls very far behind that of the Moiseiwitsch in what might be called relief, the careful modeling of highs and lows into an impressively sculptured whole. The new recording has, that is to say, neither gleaming virtues nor glaring faults. Prospective purchasers of a "Moonlight" are still faced with something like the following choice. If they want the most expertly recorded modern version, there is the Moiseiwitsch. If they want the sonata searchingly performed and adequately recorded, they can have Schnabel or Bachaus. If they want a souvenir of a colorful career, there is the Paderewski. It is possible to include the others now current only by saying that there are also recordings by Petri and Serkin.

The Serkin recording was heard by kindness of the Columbia Recording Corporation on test pressings, and no report on surfaces is possible.

BEETHOVEN: "Jena" Symphony, C. Janssen Symphony of Los Angeles, conducted by Werner Janssen. Three 12" records (6 sides) in Set VM-946†; price complete with album \$3.67.

Not received before our press deadline. To be reviewed in a forthcoming issue.

DVORAK (ANTONIN)

DVORAK: Humoreske, Opus 101, No. 7 (arr. Wilhelmj) & TCHAIKOVSKY: Autumn Song, Opus 37a, No. 10 (arr. Cerné). Vasa Prihoda (violin) & Charles Cerné (piano). 12" imported record (2 sides) No. D-CA8088; price \$1.32.

We relist at this time a truly superior recording of truly superior performances of two enduringly popular violin arrangements. Wilhelmj's violin transcription of "the" Dvorák *Humoreske* is surely better known than the original piano piece, and the same is likely to be true of Cerné's (or someone else's) transcription of the tenth of the Tchaikovsky *Seasons*. On this model of how to record violin and piano (and what type of surface to press the recording on) Vasa Prihoda plays both transcriptions to the hilt. He is given excellent support by Charles Cerné. The supply of this record, like that of all records at this time—and of imported records especially—is strictly limited.

LEE (DAI-KEONG)

LEE: Prelude and Hula. National Symphony Orchestra, conducted by Hans Kindler. 12" record (2 sides) No. V-11-8452; price \$1.05.

Dai-keong Lee is described as a young Hawaiian composer practicing his art in the United States. The first thing to be said about his *Prelude and Hula* is that it has no relation whatsoever to the steel-guitar, ukelele, Tin Pan Alley music that has for so long been masquerading under the sobriquet "Hawaiian." It is serious music notably European in general lineaments—much of the *Prelude* seems to derive from the second of Ravel's *Daphnis et Chloe* suites—with American rhythmic additions and just a touch here and there of something Pacific and exotic, particularly in the *Hula*. This is not to say that it is a jumble of styles, for it has a pervasive character of its own, a character by no means without interest. Its considerable surface appeal would seem to guarantee it widespread hearing, and one can say truthfully that opportunities to hear other, later works by Dai-keong Lee would be welcome.

Mr. Kindler and the members of the National Symphony Orchestra perform *Prelude and Hula* with verve and evident care. They have been well, if not very sonorously recorded. The sample record heard had adequate surfaces. Another interesting first appearance.

MOZART (WOLFGANG AMADEUS)

MOZART: *Don Giovanni*—Or sai chi l'onore, Act I & Non mi dir, bell' idol mio, Act II. Rose Bampton (soprano), with Victor Symphony Orchestra, conducted by Wilfred Pelletier. 12" record (2 sides) No. V-11-8466; price \$1.05.

It is a prime pleasure to welcome to the lists two magnificent Mozart arias of which there is no available domestic recording—no available domestic pressing, in fact, outside a three-volume complete opera set. Donna Anna's "vengeance" aria and the beautiful aria she sings toward the end of the opera are close to Mozart at his dramatic greatest. The only fault to be found with the present record is that Rose Bampton's voice, personality, and whole manner of singing are unsuited to a portrayal of Donna Anna either musically or histrionically. Aside from a certain plangency in forte and fortissimo passages, a strident quality probably attributable to her having raised her voice, Miss Bampton sings admirably. Her error, here at least, is in singing arias suited to a quite different singer, as, for example, Ina Souez, who performs them in the Glyndebourne recording. Mr. Pelletier supplies adequate orchestral support, and Victor gives of its best recording. The sample record heard had excellent, smooth surfaces. Until an easily imaginable better recording comes along, V-11-8466 will supply a true need.

MULET (HENRI)

MULET: *Toccata (Thou Art the Rock)* & **VIERNE:** *Scherzo from Symphony No. 2 for organ*. Virgil Fox (organ in the Chapel of Girard College, Philadelphia). 12" record (2 sides) No. V-11-8467; price \$1.05.

The chief interest of this record lies in the playing of Virgil Fox rather than in the indefinite music he has chosen to play. It is virtuoso playing that makes full use of the modern electric machinery of a large organ. Accurately to describe the music would require the terminology of impressionistic painting, so compounded is it of washes of color and mistily defined outlines. It altogether lacks tangible shape. The recording demonstrates again that the organ can be caught in all but a very few of its nuances, and the Girard College Chapel acoustics are admirable. The sample record listened to had unobtrusive surfaces. This is a record, perhaps, chiefly for organists, students of the organ, and enthusiasts for specifically organ music.

PAGANINI (NICOLÒ)

PAGANINI: *Variations on Nel cor piu non mi sento*. Vasa Prihoda (violin) & Otto A. Graef (piano). 12" imported record (2 sides) No. PD-35091; price \$2.62.

The dashing virtuoso music on this record is Vasa Prihoda's editing of Paganini's variations on a melody from Paisiello's opera *La Molinara*. An exhibition of masterly violin playing, it is by no means negligible as music. Music of a superior cafe-gypsy style might not be a bad characterization of the most brilliant variations, while the slower ones have considerable sentimental pathos. Vasa Prihoda, little known in the United States, is a Czech violinist of large European reputation, a reputation easily believed in while listening to this record. The surfaces of this record, like the recording itself, are of the highest European standards. Our stock of this record is severely limited, and we relist it at this time to call it to the attention of enthusiasts for dashing violin virtuosity.

PUCCINI (GIACOMO)

PUCCINI: *La Bohème*—O soave fanciulla, Act I & **VERDI:** *Rigoletto*—E il sol dell' anima, Act I. Jussi Bjoerling (tenor) & Hjoerdis Schymberg (soprano), with orchestra conducted by Nils Grevillius. 12" record (2 sides) No. V-11-8440; price \$1.05.

Jussi Bjoerling's latest record shows his beautiful voice, intelligent artistry, and superb musicianship unimpaired. No other tenor whose performances continue to appear on domestically released records counts on half Bjoerling's ability to do justice to the big moments of Italian opera. He has been accused of lack of warmth, but that is a charge difficult to understand in the face of such performances as those on this record. With him, in these duets from *La Bohème* and *Rigoletto*, is associated a soprano new to American listeners, Hjoerdis Schymberg. It seems fair to describe her as adequate and unobtrusive, perhaps a little too unobtrusive. In no case, however, does she do less than support Mr. Bjoerling well. Nils Grevillius (with what is probably the Royal Opera House Orchestra of Stockholm) supplies vital and excellently paced accompaniments. The recording has a roundness and fullness of range that is often found on European records. The surfaces of several copies of V-11-8440 listened to were fair, but hardly up to the standard of either performance or recording. May we soon have not only more records from Jussi Bjoerling, but also Jussi Bjoerling in the flesh. The Metropolitan Opera House has not heard his equal since he left.

SIBELIUS (JEAN)

SIBELIUS: Säf, säf, susa, Opus 36, No. 4 & Flickan kom ifran (The Tryst), Opus 37, No. 5. Marian Anderson (contralto) & Kosti Vehanen (piano). 10" imported record (2 sides) No. G-DA1517; price \$2.10.

Marian Anderson's magnificent singing of two of Sibelius' most beautiful songs was formerly coupled on Victor record No. 1776, now discontinued. We are fortunate enough to have on hand a small supply of the HMV pressing. Here, coming from the flawless HMV surfaces are the art of Marian Anderson at its most subtly used and the scarcely less enjoyable art of her former accompanist, to whom this Finnish music had native appeal. This is one of the choice song records.

TELEMANN (GEORG PHILIPP)

TELEMANN: Don Quichotte Suite (Overture for string orchestra & Harpsichord). Arthur Fiedler Sinfonietta & Erwin Bodky (harpsichord), conducted by Arthur Fiedler. Two 12" records (4 sides) in Set VM-945†; price complete with album \$2.62.

The fact that there are pervasive musical idioms native to all composers of certain eras is not controverted by the highly individual idioms of a few great geniuses. With a small allowance for the time-lag, the idiom of the eighteenth, nineteenth, and twentieth centuries is easily identifiable. The minor, the second- and third-rate composers, of each of those musical eras seem, after the passage of sufficient time, to have little else to recommend them but the use of the idiom created for and by them. Georg Philipp Telemann, an almost exact contemporary of Bach, Handel, Rameau and Domenico Scarlatti, might be called the eighteenth century in essence, though the eighteenth century minus the very gifts that have lent enduring life to his great coevals. His music has charm—if the mere atmosphere of eighteenth-century music charms you. It is well made, proper, admirable in proportion—and, more often than not, dull. The overture known as the *Don Quichotte Suite* rises above the average interest of his myriad works by reason of its programmatic nature.

A great deal about the history of musical taste and style can be derived from playing Telemann's *Don Quichotte* immediately before playing Strauss' *Don Quixote*. The story, the program, in Telemann, while perfectly comprehensible in purely musical terms, is secondary. In Strauss, on the contrary, it is primary, so primary in the case of *Don Quixote* that the music in itself might die of inanition without its infusions of oxygen. The Telemann is, literally speaking, superficial and witty, where the Strauss is probing and satirical. Aside from its program, the Telemann is faintly charming. Mr. Bodky, Mr. Fiedler, and the men of the Sinfonietta did everything they could to catch—and even to heighten—that faint charm. Their performance is engaging and delightful. The recording (apparently a true gramophonic "first") is praiseworthy. The sample records heard had good surfaces. Here, in short, is an interesting, if definitely minor addition to the recorded repertoire.

VERDI: *Rigoletto*—E il sol dell' anima, see PUC-
CINI: *La Bohème*—O soave fanciulla.

VIERNE: Scherzo from Symphony No. 2 for organ,
see **MULET:** Toccata.

COLLECTIONS

A SONG PROGRAM SUNG BY JAMES MELTON.

James Melton (tenor) & Robert Hill (piano). Three 10" records (6 sides) in Set VM-947; price complete with album \$2.89.

Not received before our press deadline. To be reviewed in a forthcoming issue. The songs in this set are *Miranda* (Hageman), *Serenade* (Carpenter), *A Ballynure Ballad* (Hughes), *The Low Backed Car* (Lover), *The Little Irish Girl* (Lohr), *Kitty Me Love*, *Will You Marry Me* (Irish ballad), *Mah Lindy Lou* (Strickland), and *Witness* (Negro spiritual).

CHILDREN'S RECORDS

FAMOUS NURSERY STORIES. Narrated and Sung by Earl Rogers. Four 10" records (8 sides) in Set MC-C1; price complete with folder \$1.89 (for children 4-6).

The contents of this first of the MUSICRAFT children's sets (Vols. 2 and 3, for children 6-8 and 8-10, were reviewed on page 8 of the August SUPPLEMENT) are as follows:

Mother Goose Songs: Mary Had a Little Lamb; Little Bo-Peep; Little Boy Blue; Baa, Baa, Black Sheep; Humpty-Dumpty; The King of France; Jack and Jill; Cock-a-Doodle-Do; Lazy Mary; Hot Cross Buns; To Market, to Market; Pussycat, Where Have You Been; Hickory Dickory Dock; Jack Horner; Sing a Song of Sixpence. Mother Goose Singing Games: All Around the Mulberry Bush; Itsket, Itsket; Ring Around the Roses; Pop! Goes the Weasel; The Farmer in the Dell; Oats, Peas, Beans and Barley Grow; London Bridge. Happy Time Tunes: Tick Tock; Playing in the Park; Bumpety Bumpety; Two Little Squirrels; Piggy Wiggy; Clouds; The Popcorn Man; My Bicycle; Blowing Bubbles. Happy Times on the Farm: The Train Engine; Tabby and Bossy; My Bunny; Gardening; Little Robin Redbreast; Little Jack Pumpkin Face; Animal Talk. Happy Times in Winter: Little Wind; Merry Little Snowflakes; Santa Claus is Coming; Little Me; My Cold; Timothy Tim; Little New Year. Happy Times at Bedtime: Hello Daddy; Catching Fish; Adding Song; Tongue Twister; Hush, My Dolly; A Prayer; Good Night.

Of this set, we can only repeat what we said of Volumes 2 and 3: "The arrangements have been made intelligently and attractively. The singing and narration are capable and attention-grasping. Recording and surfaces are good. Altogether, these sets are highly recommended."

LITTLE MASTERS. Excerpts selected and recorded under the direction of a committee headed by Dr. Sigmund Spaeth. Each set contains 4 7" records (8 sides); price with album per set \$1.10.

The contents—performed by orchestra—of each set are as follows:

LM-1A. Strauss—Blue Danube Waltz; Schubert—Marche Militaire; Liszt—Liebestraum; Liszt—Hungarian Rhapsody; Wagner—Ride of the Valkyries; Josef Strauss—Pizzicato Polka; Boccherini—Minuet; Schumann—The Poet Speaks.

LM-2A. Tchaikovsky—Chinese Dance & Trepak; Tchaikovsky—Marche Slave; Grieg—Anitra's Dance & In the Hall of the Mountain King; Strauss—Tales from the Vienna Woods; Bizet—March of the Dragoons; Schumann—Träumerei; Wagner—Pilgrim's Chorus.

LM-3A. Mozart—Don Juan Minuet; Rossini—William Tell Overture; Humperdinck—Hansel and Gretel Prayer; Verdi—Aida Triumphal March; Mendelssohn—Nocturne; Ponchielli—Dance of the Hours.

LM-4A. Sibelius—Finlandia; Elgar—Salut d'Amour; Schubert—Moment Musical; Thomas—Mignon Gavotte; Londonderry Air; Mussorgsky—Gopak; Gounod—Faust Ballet Music; Sibelius—Valse Triste.

LM-5A. Wagner—Prelude to Act III Lohengrin; Berlioz—Rakoczy March; Meyerbeer—Coronation March; Beethoven—Minuet in G; Rimsky-Korsakov—Spanish Caprice; Bach—Gigue; Chopin—Prelude No. 20; Mascagni—Cavalleria Rusticana Intermezzo.

LM-6A. Tchaikovsky—Dance of the Toy Pipes; Beethoven—Turkish March; Bach—Gavotte & Bourree in G; Beethoven—Country Dances Nos. 1, 7, & 12; Chopin—Prelude No. 7; Verdi—La Traviata; Delibes—Sylvia Ballet Music.

Performance and recording are alike adequate, if not first rate. The surfaces are not of the highest contemporary standard, but are not disturbing.

PIED PIPER. Voice, orchestra, & piano. Each set contains 4 7" records (8 sides); price with album per set \$1.10.

The contents of each set are as follows:

PPC. Cowboy Songs—Home on the Range, Waitin' for the Wagon, Git Along Little Dogie, Lone Prairie, Comin' Round the Mountain, Goodbye Old Paint, The Red River Valley, The Chisholm Trail.

PPD. Dance Records—Skaters Waltz, Blue Danube, Turkey in the Straw, The Arkansas Traveler, Polka, When They Played the Polka, The Irish Washerwoman, La Cucaracha.

PPM. March of a Marionette, March of the Three Kings, Marche Lorraine, Hail Columbia, Marche Militaire, Tramp Tramp Tramp the Boys Are Marching, March of the Dwarfs, Marche Slave.

PPNR. Nursery Rhymes. Farmer in the Dell, A Tisket A Tasket—Pussy Cat Pussy Cat, Twinkle Twinkle Little Star, Sing a Song of Sixpence, Jack and Jill, All Around the Mulberry Bush, Little Bo Peep, Mary Had a Little Lamb.

Performance and recording are alike adequate, if not first rate. The surfaces are not of the highest contemporary standard, but are not disturbing.



DICTION

SHAKESPEARE: *The Merchant of Venice* — *The Quality of Mercy*. Ellen Terry. 10" imported record (1 side) No. G-2-3535; price \$2.10.

In 1911, Dame Ellen Terry was persuaded to record the most famous excerpt from one of her most successful roles, the "Quality of Mercy" speech from *The Merchant of Venice*. The unmistakable beauty of her voice much more than merely survives the somewhat antiquated recording, while her total grasp of the meaning in the lines read makes this a fitting souvenir of a great career. Omitted by mistake from last month's list of diction records, G-2-3535 should have been one of its bright ornaments.

SHAKESPEAREAN RECITAL. Sir Johnston Forbes-Robertson. 2 12" imported records (4 sides) Nos. C-D40006/7; price \$4.20.

On this pair of unique records, the late Sir Johnston Forbes-Robertson gives a lecture on Shakespeare, during the course of which he reads excerpts from *Richard II*, *Macbeth*, *Hamlet*, and *Henry VIII*, the *Hamlet* selections consisting of his introduction of the players and the soliloquy that follows thereafter. All of the parts spoken contain references to actors or the art of acting. The well-modulated voice and remarkable diction that made Forbes-Robertson one of the outstanding actors of modern times are much evident in this interesting recording, which was sponsored by the International Educational Society. Together with the Ellen Terry record reviewed above, these two records preserve an excellent insight into the English theater of the immediate past. The recording is clear and lifelike; the surfaces are without flaw.

BOOKS

DMITRI SHOSTAKOVITCH. Victor Ilyich Seroff. Alfred A. Knopf, New York, 1943, \$3.00. 260 pp.

The first full-length biography of Shostakovich has been written by a Russian expatriate resident of the United States. Mr. Seroff had the inestimable advantage of collaboration from the composer's aunt, Nadejda Galli-Shohat, and the book may therefore be looked upon as, in one sense, an official family biography. It deals at great length with the young Dmitri, his growth and education. It is an exceedingly human, but not very critical or probing, life. Aside from the first thirty pages or so, it makes for good reading. Appendices contain notes on the families of the composer's mother and father, his own description of *Lady Macbeth of Mzensk*, and a list of his compositions. The book closes, inevitably, with the fanfares attendant on the American performance of the *Seventh Symphony*.

SONGS OF MANY WARS. Edited and arranged by Kurt Adler. Howell, Soskin, Publishers, New York, 1943. \$3.00. 221 pp.

Songs of Many Wars, subtitled *From the Sixteenth to the Twentieth Century* is in many ways an admirable book. The songs have been arranged so that the piano score contains the melody, thus making the selections available for either playing or singing. It contains sixty-five songs, ranging from *Scots Wha Hae Wi' Wallace Bled* and *Wilhelmus of Nassau* to *Cavalry of the Steppes* (also known as *Song of the Plains*). The book is marred only by a political tendentiousness (toward the left), which seems to explain the omission of the most popular American and British songs of the First World War (*Over There* and *Tipperary*) and the excision of the beautiful verse of Julia Ward Howe's *Battle Hymn* beginning "In the beauty of the lilies Christ was born across the sea." No similar collection, on the other hand, can match *Songs of Many Wars* in the number of foreign songs pertaining to the current world struggle. It is clearly printed and easy to use at a piano.

MAGGIE TEYTE IN SONGS OF BERLIOZ, DEBUSSY, AND DUPARC

The excellent English Gramophone intermittently runs a department headed *Second Reviews*. Behind it lies the sound thought that time and familiarity may alter a reviewer's opinion of important recordings, changing it from tepid acceptance to real enthusiasm and vice versa. Not only second reviews, but first ones, are sometimes a waste of reviewer and reader's time. But in the case of important recordings by a Landowska, a Casals, Gieseking, Toscanini, or Teyte, there is every reason for constantly refreshing points of view. The GRAMOPHONE SHOP'S own Teyte *Album of Famous French Songs* is by way of becoming an institution, and it is with sincere regret that we announce that our supply of this wholly admirable set is running low, and will shortly be exhausted. To call it to the attention of enthusiasts for exquisite singing, we here give it a *Second Review*. At the same time, in response to uncounted requests, we print the texts of the eight songs in the original French, to which we have subjoined approximately literal translations.

Maggie Teyte's unique mastery of the style of nineteenth-century French song now needs no comment. The liquid clarity of her voice, and the shifting, sensitive poetry to whose uses she puts that voice are unmatched by any contemporary singer. In four of the songs in this album—Berlioz' *Le Spectre de la Rose* and *L'Absence*, Duparc's *L'Invitation au Voyage* and *Phidylé*—Miss Teyte is accompanied by the London Philharmonic Orchestra under the sensitive directions of the late Leslie Heward. Blending and balance of ensemble and solo are miraculous, and give reason to the recent statement of an English critic that by Heward's death England lost her finest conductor since Beecham. In the three Debussy *Proses Lyriques*—*De Fleurs*, *De Rêve*, and *De Soir*—and in his *Le Jet d'Eau*, Miss Teyte has the equally sensitive service of Gerald Moore's unique piano accompaniments. What we have here, that is to say, is not a superior singer backed by indifferent support, but musical wholes superbly thought out and presented. To hear *An Album of Famous French Songs* through on a worthy reproducing machine is to have one of the most delightful musical experiences of our time. (Four 12" imported records in album, \$11.00.)

THE TEXTS

Note: The texts are given as the composers used them, not entire as written by the poet. No indication is made of portions of the poems omitted by the composers, but additions and repetitions added by them are enclosed in brackets. In the *Proses Lyriques*, for which Debussy himself wrote the texts, we have left the author's singular capitalization and punctuation unchanged. No claim is made that the translations catch the poetic spirit of the originals, or do anything beyond generally indicating their meaning.

L'ABSENCE

(Théophile Gautier)

Reviens, reviens, ma bien-aimée;
Comme un fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil.

Entre nos cœurs quelle distance!
Tant d'espace entre nos baisers!
O sort amer! ô dure absence!
O grands désirs inapaisés!

[1st stanza repeated]

D'ici là-bas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
À lasser le pied des chevaux!

[1st stanza repeated]

ABSENCE

Come back, come back, my beloved. Like a flower out of the sun, the flower of my life, far from your red smile, closes up. What a distance between our hearts! How long between our kisses! Oh, bitter fate! Oh, hard absence! Oh, unsatisfied great desires! From here to there what plains and towns, what hamlets, vales, and mountains have tired the horses' hooves.

LE SPECTRE DE LA ROSE

(Théophile Gautier)

Soulève ta paupière close
Qu'éffleure un songe virginal;
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et parmi la fête étoilée
Tu me promenais [tu me promenais] tout le soir.

O toi qui de ma mort fus cause,
Sans que tu puisses chasser,
Toutes les nuits mon spectre rose
À ton chevet viendra danser.
Mais ne crains rien, je ne réclame
Ni messe ni De Profundis;
Ce léger parfum est mon âme, [repeated]
Et j'arrive [j'arrive] du Paradis.
[J'arrive, j'arrive du Paradis]

Mon destin fut digne d'envie:
Et pour avoir un sort si beau,
Plus d'un aurait donné sa vie,
Car sur ton sein j'ai mon tombeau,
Et sur l'albâtre où je repose
Un poète avec un baiser
Écrivit: Ci-git une rose
Que tous les rois vont jalouser.

THE GHOST OF THE ROSE

Open your closed eyelids, touched by a virginal dream. I am the ghost of a rose you wore yesterday to the ball. You take me again, gemmed with the silver tears of the watering-pot, and through the starry fete, promenade me the evening long. Oh, you who caused my death, every night my rosy ghost—and you powerless to exorcise it—will come to your pillow to dance. But never fear—I ask for neither Mass nor De Profundis. This faint perfume is my spirit, and I come from Paradise. My fate was enviable, and to have so good a destiny more than one would give his life. For I have my tomb on your breast, and on the alabaster where I rest a poet with a kiss wrote: Here lies a rose of which all kings should be jealous.

PHIDYLE

(Charles-Marie Leconte de Lisle)

*L'herbe est molle au sommeil sous les frais peupliers,
Aux pentes des sources moussues
Qui, dans les prés en fleur germant par mille issues,
Se perdent sous les noirs halliers.*

*Repose, ô Phidylé: Midi sur les feuillages
Rayonne, et t'invite au sommeil.
Par le trèfle et le thym, seules, en plain soleil,
Chantent les abeilles volages.*

*Un chaud parfum circule au détours des sentiers;
La rouge fleur des blés s'incline;
Et les oiseaux, rasant de l'aile la colline,
Cherchent l'ombre des églantiers.*

[Repose, ô Phidylé, repose ô Phidylé, repose, ô Phidylé]

*Mais quand l'Astre, incliné sur sa courbe éclatante,
Verra ses ardeurs s'apaiser,
Que ton plus beau sourire et ton meilleur baiser
Me récompensent [me récompensent] de l'attente!*

PHIDYLE

The grass is soft in the drowsy shadows of the cool poplars on the banks of the mossy streams that—in the flowering fields, fed by a thousand freshets—lose themselves among the black thickets. Rest, oh Phidylé. Noon gleams on the foliage, inviting you to drowse. Alone through the clover and thyme in the full light of day the fickle bees buzz. A cold perfume is diffused through the winding lanes. The red wheat flower nods. The birds, grazing the hillcrest with their wings, seek the shade of the eglantines. But when the evening star, sloping across its bright arc, sees its fervors calmed, let your loveliest smile and best kiss fulfill my hope.

L'INVITATION AU VOYAGE

(Pierre-Charles Baudelaire)

*Mon enfant, ma soeur,
Songe à la douceur
D'aller là-bas vivre ensemble!
Aimer à loisir
Aimer et mourir
Au pays qui te ressemble!
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.*

*Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.*

*Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.
—Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière.*

*Là, tout n'est qu'ordre et beauté
Luxe, calme et volupté.*

INVITATION TO THE VOYAGE

My child, my sister, dream of the sweetness of going down there to live together. To love in idleness, to love and die in a country so like you. The wet suns of those confused skies have, for my spirit, the mysterious charms of your traitorous eyes shining through their tears. Down there everything is order and beauty, luxury, peace, and pleasure. See the vagabond ships sleeping on the canals. To satisfy your least desire they come from the ends of the world. The setting sun again clothes the fields, the canals, the whole city, in hyacinth and gold. The world falls asleep in a hot light. Down there everything is order and beauty, luxury, peace, and pleasure.

DE REVE

(Debussy)

La nuit a des douceurs de femme Et les vieux arbres, sous la lune d'or, Songent! A Celle qui vient de passer, la tête emperlée, Maintenant navrée, à jamais navrée, Ils n'ont pas su lui faire signe. . . . Toutes! Elles ont passé: les Frêles, les Folles, Semant leur rire au gazon grêle, aux brises froleuses la caresse charmeuse des hanches fleurissantes. Hélas! de tout ceci, plus rien qu'un blanc frisson. . . . Les vieux arbres sous la lune d'or pleurent leurs belles feuilles d'or! Nul ne leur dédiera plus la fierté des casques d'or Maintenant ternis, à jamais ternis. Les chevaliers sont morts Sur le chemin du Gréal. La nuit a des douceurs de femme, Des mains semblent frôler les âmes, mains si folles, si frêles, Au temps où les épées chantaient pour Elles. D'étranges soupirs s'élèvent sous les arbres. Mon âme, c'est du rêve ancien qui t'étreint!

OF DREAMING

Night has woman's sweetness, and the old trees are dreaming under the golden moon. They have not known how to signal to the night that has just passed with bejewelled head, now and forever heartbroken. They are all gone, the frail, the foolish ones, scattering their laughter on the thin sod, casting the bewitching caress of flowering thighs on the frolicsome breezes. Alas! Of all that nothing remains save a white shudder. The old trees, under a golden moon, weep their beautiful golden leaves. None will ever consecrate to them again the arrogance of golden helmets now and forever dulled. The knights are dead on the road of the Grail. Night has woman's sweetness, the sweetness of hands that seem to brush the soul, hands foolish and frail when swords sang for them. Strange breaths sigh under the trees. My soul, it is an ancient dream that embraces you.

DE FLEURS

(Debussy)

Dans l'ennui si désolément vert de la serre de douleur, les Fleurs enlacent mon coeur de leurs tiges méchantes. Ah! quand reviendront autour de ma tête les chères mains si tendrement désenlaçantes? Les grands Iris violets violèrent méchamment tes yeux, en semblant les refléter, Eux, qui furent l'eau du songe où plongèrent mes rêves si doucement enclos en leur couleur; Et les lys blancs jets d'eau de pistils embaumés ont perdu leur grâce blanche Et ne sont plus que pauvres malades sans soleil! Soleil! ami des fleurs mauvaises, Tueur de rêves! Tueur d'illusions ce pain béni des âmes misérables! Venez! Venez! Les mains salvatrices! Brisez les vitres de mon songe, Brisez les vitres de malefice, Mon âme meurt de trop de soleil! Mirages! Plus ne refleurira la joie de mes yeux Et mes mains sont lasses de prier, Mes yeux sont las de pleurer! Eternellement ce bruit fou de pétales noirs de l'ennui tombant goutte à goutte sur ma tête Dans le vert de la serre de douleur!

OF FLOWERS

In the desolate green boredom of the hothouse of sorrow, flowers enlase my heart in their evil stems. Ah, when will the tender disentangling hands again be about my head? The huge violet irises will wickedly violate your eyes in seeming to reflect them, will be the dream water in which my dreams will plunge, sweetly enwrapped in their tint. And the white lilies, fountains of embalmed pistils, have lost their white grace, and are nothing more than poor invalids without sun. Sun! Friend to sick flowers, murderer of dreams! Killer of illusion, that blessed bread of miserable souls. Come! Come, saving hands. Crack the panes of my nightmare, smash the panes of witchcraft. My soul dies of too much sun. Mirages! My eyes' joy will not flower again. My hands are weary of prayer, my eyes tired of weeping. Eternally this mad din of ennui's black petals falling drop by drop on my head in the green hothouse of sorrow.

DE SOIR

(Debussy)

Dimanche sur les villes, Dimanche dans les cours! Dimanche chez les petites filles chantant d'une voix informée des rondes obstinées ou de bonnes Tours n'en ont plus que pour quelques jours! Dimanche, les gares vont folles! Tout le monde appareille pour des banlieues d'aventure en se disant adieu avec des gestes éperdus! Dimanches les trains vont vite, dévorés par d'insatiables tunnels; Et les bons signaux des routes échangent d'un oeil unique des impressions toutes mécaniques, Dimanche, dans le bleu de mes rêves où mes pensées tristes de feux d'artifices manqués Ne veulent plus quitter le deuil de vieux Dimanches trépassés. Et la nuit à pas de velour vient endormir le beau ciel fatigué, et c'est Dimanche dans les avenues d'étoiles; la Vierge or sur argent laisse tomber les fleurs de sommeil! Vites, les petits anges Depassez les hirondelles afin de vous coucher forts d'absolution! Prenez pitié des villes, prenez pitié des coeurs, Vous, la Vierge or sur argent.

OF EVENING

Sunday in the towns, Sunday in the courtyards. Sunday, with the little girls singing in knowing voices the persistent rounds and jingles they have known only a few days! On Sunday the railway stations go mad. Everyone pairs up for the suburbs of adventure, bidding farewell with bewildered gestures. On Sundays the trains rush, devoured by insatiable tunnels, and the good signals along the way exchange, with their single unique eyes, wholly mechanical impressions. Sunday in the blueness of my dreams, where my sad thoughts of lost fireworks are loath to give up mourning for old dead Sundays. And the evening on velvet steps comes to put the beautiful tired sky to sleep, and it is Sunday along the avenues of stars. The Virgin, gold on silver, lets fall the flowers of sleep. Swiftly the little angels pass beyond the swallows so that you may lie down to sleep strong in absolution. Pity the towns, pity the hearts, You, Virgin, gold on silver.

LE JET D'EAU

(Pierre-Charles Baudelaire)

*Tes beaux yeux sont las, pauvre amantel
Reste longtemps sans les rouvrir,
Dans cette pose nonchalante
Où ta surprise le plaisir.
Dans la cour le jet d'eau qui jase
Et ne se tait ni nuit ni jour,
Entretient doucement l'extase
Où ce soir m'a plongé l'amour.*

*La gerbe d'eau qui berce
Ses mille fleurs,
Que la lune traverse
De ses pâleurs,
Tombe comme une averse
De larges pleurs.*

*Ainsi ton âme qu'incendie
L'éclair brûlant des voluptés
S'élance, rapide et hardie,
Vers les vastes cieux enchantés.
Puis, elle s'épanche, mourante,
En un flot de triste langueur,
Qui par une invisible pente
Descend jusqu'au fond de mon coeur.*

[2nd stanza repeated]

*O toi, que la nuit rend si belle
Qu'il m'est doux, penché vers tes seins,
D'écouter la plainte éternelle,
Qui sanglote dans les bassins!
Lune, eau sonore, nuit bénie,
Votre pure mélancolie
Est le miroir de mon amour.*

[2nd stanza repeated]

THE FOUNTAIN

Your beautiful eyes are tired, poor lover. Without reopening them, rest long in that nonchalant pose in which pleasure surprises you. In the courtyard the fountain that chatters unrelentingly night and day maintains sweetly the ecstasy into which love has plunged me tonight. The jet of water, cradling its thousand flowers and shot through with the moon's pallors, falls back like a burst of large tears. So your soul, which strikes the burning light of pleasure, bursts out, swift and bold, toward vast enchanted skies. Then it flows on, dying away, in a tide of sad languor, down an invisible slope to the very bottom of my heart. Oh, the night makes you so beautiful that to me it is sweet, leaning toward your breast, to hear the eternal sadness that sobs in the basin! Moon, loud water, hallowed night, trees that tremble about—your pure melancholy is the mirror of my love.

Announcement

We are happy to announce that the first six volumes (60 records) of the ANTHOLOGIE SONORE are again in stock. Watch for the full, detailed listing of this invaluable and unique survey of music from the fifteenth to the eighteenth century in the October issue of THE GRAMOPHONE SHOP SUPPLEMENT.

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